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ABSTRACT

This document describes the 1975-76 Arkansas Artists-in-Schools program, whereby professional artists work in elementary and secondary schools to teach art. The program provides support for the artists and gives children and community members unique opportunities for in-depth relationships with professional artists. Fifteen individual programs are described. The range of experiences offered includes painting, wood blocks, photography, drawing, sculpture, ceramics, weaving, macrame, dance, enameling, and clligraphy. Additional "visiting artists" programs which are incorporated into the state program include poetry, mime theatre, and a string quartet. Comments from students, teachers, administrators, and community businessmen indicate that the program is successful in offering new dimensions of self-expression and art appreciation. A checklist of steps which school districts and individual schools must follow in order to qualify for participation in the program is provided. (AV)

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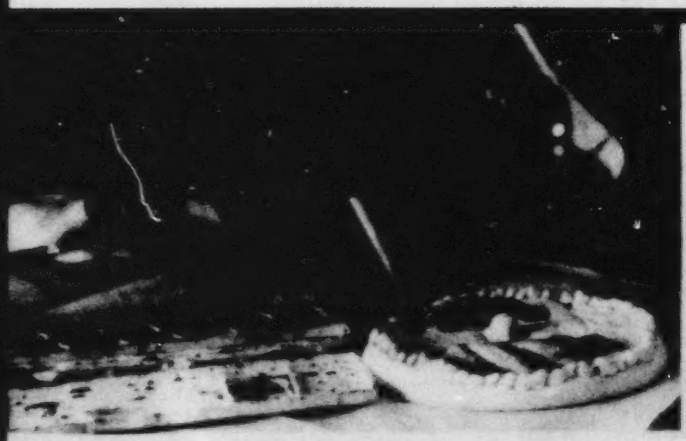
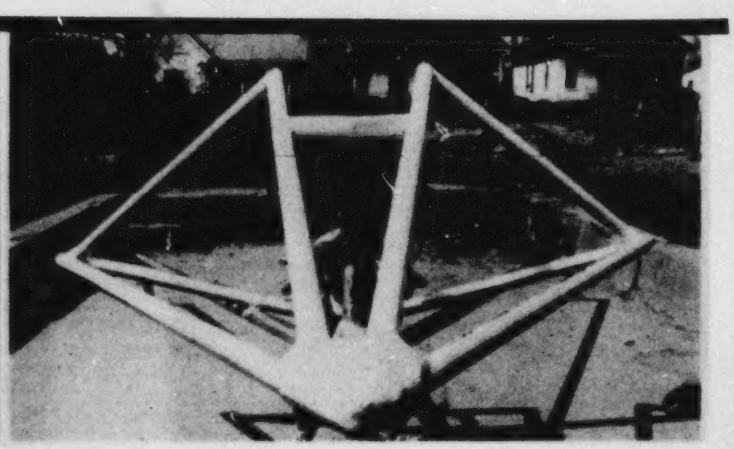
ARTISTS IN THE SCHOOLS 1975-1976

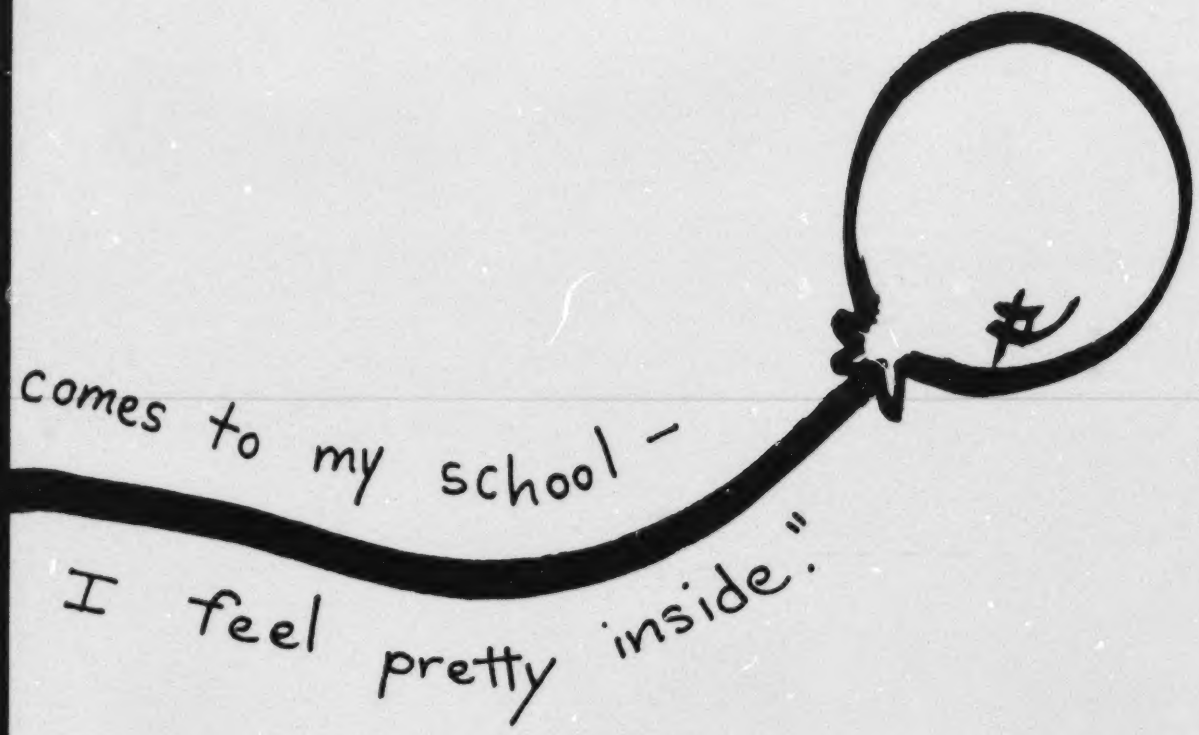
SO 009 737





ARKANSAS STATE ARTS AND HUMANITIES COUNCIL

"When the artist



and..... IN ARKANSAS -- ARTISTS DO COME TO THE SCHOOLS UNDER THE AUSPICES OF THE ARTIST-IN-THE-SCHOOLS PROGRAM SPONSORED JOINTLY BY THE NATIONAL ENDOWMENT FOR THE ARTS AND THE OFFICE OF ARKANSAS STATE ARTS AND HUMANITIES -- A DIVISION OF THE ARKANSAS DEPARTMENT OF NATURAL AND CULTURAL HERITAGE AND THE LOCAL SCHOOL DISTRICT.

THE ARKANSAS A/I/S PROGRAM -- 1975-76 PLACED 33 ARTISTS IN A TOTAL OF 16 PROJECTS FOR RESIDENCIES RANGING FROM A FEW WEEKS TO 10 MONTHS. THIS REPORT WILL SHOW YOU A FEW OF THE THINGS THAT CAN HAPPEN WHEN AN ARTIST BECOMES A PART OF THE SCHOOL COMMUNITY -----

Office of Education – G00 750 7299

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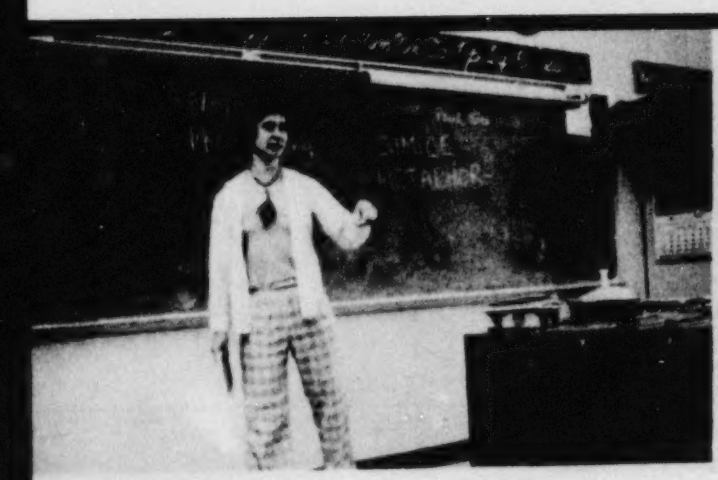
THE ARTISTS:



ROGER and TERESA DALE

Bentonville

Works in leather, ceramics, jewelry, wood and enameling by students of Roger and Teresa Dale in the AIS program in Bentonville look more like professional pieces than student work.

The apprentice-shop program which the Dales have organized has paid off in creative pieces, superb craftsmanship and strong design.

Besides their work with students, the community of Bentonville has benefitted from the AIS program through demonstrations, workshops and just the presence of Roger and Teresa.

John Fryer, Bentonville banker says, "My feelings about art have changed because of them--why, I even have an original sculpture on my desk now--I wouldn't have done that a year ago. And we have frequent art exhibitions here in the bank."

Roger and Teresa work on their own art work at the school--talking to and teaching the students who work alongside them.

ELIZABETH BORNE'

Flippin and Cotter

A small town in the Ozarks has as much or more exposure to art as a town five times its size. Here in Cotter, Arkansas, Elizabeth Borne', professional visual artist, works with children and adults in the AIS project. Because of the small size of the school, Elizabeth is able to work with each class in the elementary school for one hour a week. The work from these sessions decorates the walls of the cafeteria and halls.

On the same campus the middle and high school students meet with Ms. Borne' in her studio in an elective art class. Classes are small and individual interaction is high. Ms. Borne' says she learns from her students as well as teaches them.

Visiting artists in music, dance, crafts, painting, etc. have added a new dimension to this school. Students in this school system during the time of the AIS project will have the opportunity to develop skills and understandings about art which would be the envy of many a larger school system.

Borne': "No kid is going to do poorly in art, at least not in my class. There is always something good about it."

Elementary principal Cotter: "Those kids are thrilled to be in her classroom and their work already shows a great deal of improvement."

Borne': "I didn't really develop my imagination in art until I started working with kids in art and then I took some of those ideas and just ran with them."

JIM and BARBARA LARKIN — Jessieville

Jim and Barbara Larkin have made art an important part of the curriculum in the small town of Jessieville, Arkansas. They are working with students on all grade levels with ceramics, woodworking, macrame, weaving, photography, drawing and painting. The art room is a place the students want to be . . . they come during their regularly scheduled classes, lunch times and after school.

Jim and his students have built a large kiln on the school campus where all the ceramic pieces from the studios is fired. Students choose the area they want to work in and, after developing basic skills and knowledge, may move on to a new material or, if they wish, stay with that one. The PTA has funded a darkroom and photography has become a big interest at the high school level. Teachers participate in after-school classes, workshops and demonstrations. The art room is a center of activity.

Take two excellent artists who respect and enjoy children, add a completely supportive administration, and flexibility on all sides and you get an outstanding art program.

Jim Larkin: "Having the kids there makes me rethink why I am doing what I am doing. It keeps me honest in my work. I want my work to be top-notch when the kids are going to see it."

School Supt. Gene Glazener: "We have not had another program to our curriculum which has had as much impact as this one has had. Some of our potential dropouts have found in the art program something that they enjoy."

DON REYNOLDS

LittleRock

The campuses of Little Rock middle schools are changing. Park areas, metal space sculptures, murals and large paintings show "Don was here." Don Reynolds, painter and sculptor, has visited the four middle schools in Little Rock this year as an Artist-in-the-School. He can often be found drawing a portrait of one of the children or sketching an entire classroom to fit into a mural project.

In Don's schools you will often find an additional "visiting artist" demonstrating weaving, batik, watercolor, etc. The middle school kids all know "THE ARTIST" and are always gathered around him as he works.

LYNN FILLINGAME

Marianna

Work from Lynn Fillingame's morning art classes at Lee High School were laid out on the floor in preparation for the big end of the year show. Wood blocks, lino blocks, large silkscreened banners, photography and drawings filled the entry hall to the auditorium. Kids who had been exposed mainly to representational art of the kind bought in a discount store were comfortable with abstract images and patterns since working with Lynn.

Besides the morning art classes Lynn worked in his studio in the afternoons, gave in-service training in teaching art to the elementary teachers, spoke with local arts groups, taught adult evening art classes and drawing workshops for K-2 teachers in the Marianna School District.

Carolyn Hoffman, Arts Coordinator: "He has been very skilled in awakening an aesthetic interest in our students, I don't believe anyone could have done a more fantastic job in that area than he has."

Mr. Scott, Principal: "Now that the AIS program is ending we will be hiring a full-time art teacher for our school next year. . . There has been a great deal of interest from the students."

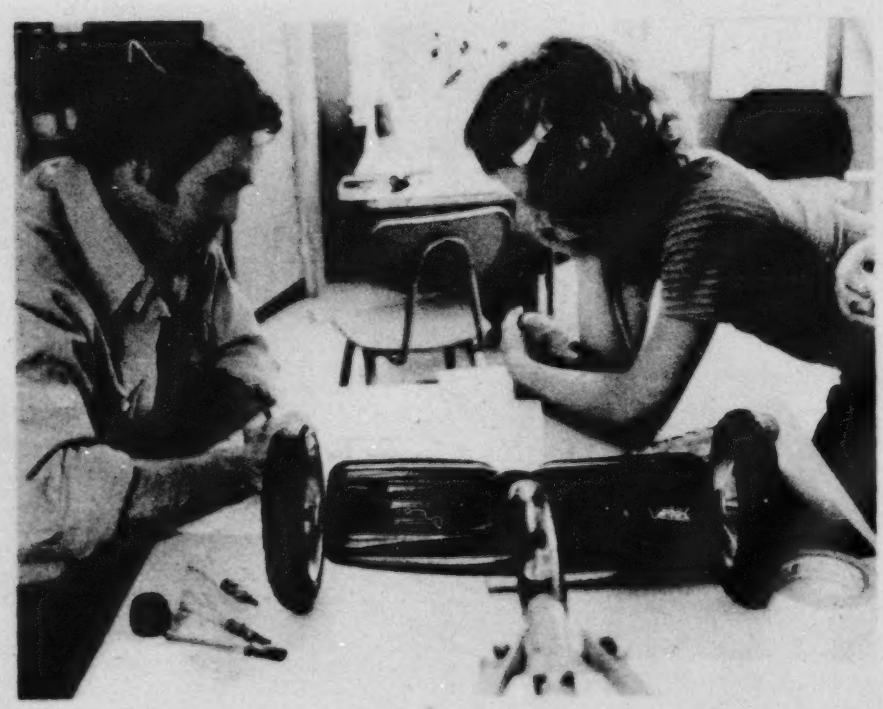
TERRY HUTTON

Pine Bluff

Students in Terry Hutton's studio at Southeast Junior High School may wonder how a tricycle contraption can be part of an art room. Terry has invented a printmaking press using trike parts in it. Students in his classes explore printmaking, painting, drawing, and enjoy the numerous visiting artists.

Students come to his art room/studio every day for nine weeks on an elective basis. He has held teacher workshops and gave a 1-month long one man show of his works at Southeast Arkansas Arts and Science Center in Pine Bluff.

Terry Hutton: "Don't go heavy into teaching when you're working directly with the students. The important thing is for them to experience those areas and media which they have never experienced before. Throw things out for them to try. If they're not interested, let them try something that does interest them. You must be extremely flexible."



CASIMIR RUTKOWSKI

Westark Community College

Fort Smith

Casimir Rutkowski: "When I teach a class I teach people to see. There is nothing I can do besides teach you to be familiar with your materials and how to see."

Casimir Rutkowski has spent the last two years painting, teaching, talking, "being" the artist he is in grade, middle and high schools in Fort Smith, Arkansas. His program with the schools is sponsored by Westark Community College. He spends mornings in one of the Fort Smith schools, afternoons at the college painting, and has taught evening classes in the community service program. As he paints he talks with students who are watching him or working along side. . .

Casimir Rutkowski: "Notice how neat my pallette is--how could I paint luminous clear paintings with a messy pallette?"

Don Lee: "One thing I love is Cas saying about the concepts he wants to teach to the adult classes, 'Well, I'll just gentle them into it.' To me the merit of this program is exposure to an artist--not an educator--a lot of messing up happens when an educator teaches art."

Walter Minnier: "At 1st the schools were a bit hesitant about the program--now they are begging for it. . . the longer he stays the more value he has!"

Pete Howard: "Cas is a marvelous artist and a prolific producer--he paints and paints and paints--he never lets up--his enthusiasm is contagious. . . our students see the sustained effort necessary to be an artist."

Mrs. Cassiday, 6th grade teacher at Echols: "Mr. Rutkowski helped the children see--they had been just looking, but they were learning to see. . . which is what art is all about, really what life is all about."

Casimir Rutkowski: "Everything is worth painting when you see it rather than just look at it. You can appreciate that scene, that object, that person and you won't have to run to a museum to find the standards for art, they will be within you."

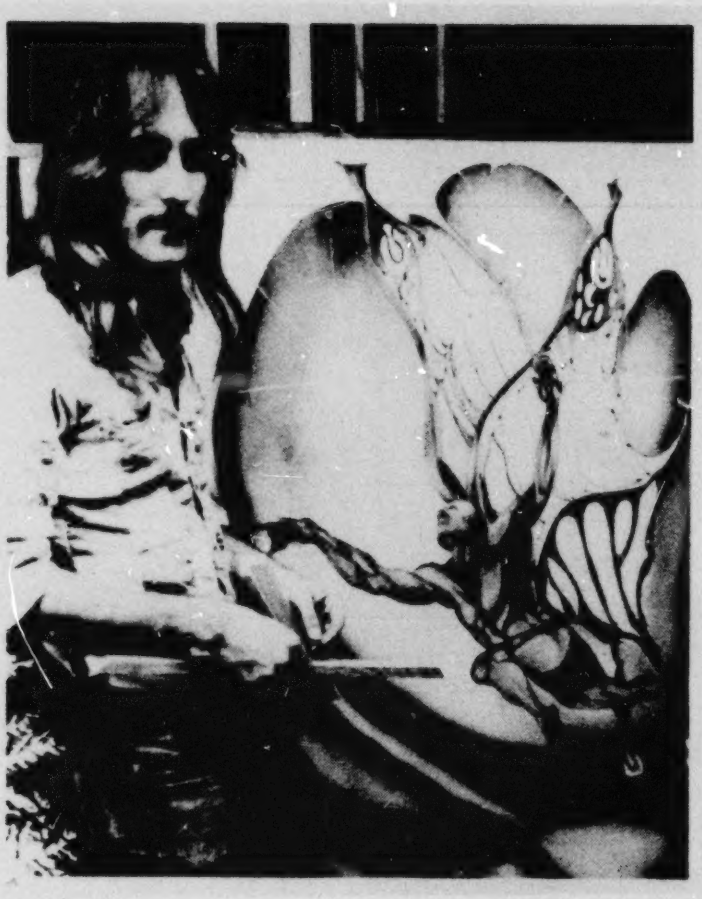
LARRY SPAKES
HARRY WILLIAMS

Phillips County Community College
Helena

Phillips County Community College sponsored two artists in the AIS program this year.

Larry Spakes, visual arts and applied crafts, is working in the art room with students involved in painting, ceramics, basic design, jewelry, drawing and calligraphy. They also built a large kiln on the campus. The art room hums with activity. Larry will be a regular member of the college faculty next year.

Harry Williams, musician-in-residence, makes the keys of the nine foot Steinway in the auditorium dance with music. He has been teaching elementary school music in almost all the schools in the Helena District in the two years he has been in the program. He also teaches college level courses and works with numerous civic groups in drama, music and little theatre productions. These two men have added a new dimension to the cultural life of Helena, Arkansas.



Quote from Twin-Cities Tribune, March 25, 1976, about Bicentennial performance of "This Is My Country" directed by Harry Williams and featuring fifty children. . . "This group has got it all together."

POETRY IN THE SCHOOLS

FAYETTEVILLE POETS — University of Arkansas

JOHN BIGUENET — UALR Little Rock

"How is Paul like a house?"

"What?", and then, "gee, his eyes can be windows--his mouth's like a door--his hair makes a roof--his belly the lawn, (giggle).

"Hmm, I believe Paul is a house in disguise as a man."

Poets in the schools, turning kids onto the power of words, expanding their imaginations, and saying it's ok not to think like everyone else. . . a celebration of the uniqueness of each child.

Poets in the schools is a statewide project sending professional poets and writers and graduate students into schools across the state for short residencies encouraging children to write poetry, stories and other compositions.

The residencies are usually three days long and are often followed up later in the year with another visit.

John Biguenet: "Each student is brought to the realization that poetry is a part of his life and he needn't be intimidated by it. Poetry belongs to all of us, not just the gifted."

Nelljean McConeghey: "I've often heard some of my poet friends say, 'I wish I'd written some of those lines' after a Poetry-in-the-schools visit."

Jack Butler: "Poetry is a way to educate yourself--it is not a proof of anything, but rather an explanation, a step backward to the curiosity of childhood."

MOON

The moon is like a big round ball
or yo-yo without a string
It's like a jar of peanut butter
that has just been opened
It's a daisy
with no petals.

-Judy Hogan
Elmdale Elementary
Springdale

BORED STUDENT

Dressed in a silver robe
carrying my shining
black harmonized harmonica,
all sorts of beautiful opera
flowing from my mouth
like an angel singing,
I begin to make
a glorious sound
with the electric
piano in my hand.

-Joyce Crabtree
Cedarville High School

THE LADY AND THE JUKEBOX

A lady came to a Jukebox by a record shop
The lady said, "How come you're full
of rolls and rocks,"
The Jukebox thought for a moment
and said, "The same reason a clock
is full of ticks and tocks."

-Anonymous
Oak Grove Elementary School

BIRDDOG

I see the small quail cuddled in their nest,
Then I smell their feathers as they flutter.

Then I hear their hearts beating like war drums,
As I draw closer to the feathered creatures
And as I jump and catch one of them,
I feel their wings flapping as they try to get away,
And I taste their dusty feathers.

-David Shaw
Belair Jr. High School
Pine Bluff

Corn - unbrushed teeth for a year.

-Melissa Rawes
Rison Public Schools

The poems and compositions produced by the students are published in an anthology which is available from the Arkansas Office of Arts and Humanities.

ARKANSAS MIME THEATRE

Tom Leabhart-Director
6 member touring company

The Arkansas Mime Theatre gave seven performances this year throughout the state. The six-member troupe delighted audiences in Springdale, Fayetteville, Rodgers and Amity. Comments by students about the performances, workshops and master classes in mime demonstrate the success of the program.

"Great!"
"I can see a thing that I might be able to do with my life."
"You mean that you can earn money for doing this fun kind of thing?"

The six-member troupe arrived with the costumes and props. . . a show might be on a stage, in a cleared out area of a classroom or outside. The performances were usually followed by workshops on how isolations work, recombinations, stretching, storytelling with the body and voice.

Tom Leabhart: "The kids realized that we are real people. We presented an alternate life-style as an artist. Can you really make a living from this was a common question. TV isn't real like talking, touching, some person right there. Artists are real people, fairly normal and we hardly ever walk on our hands, at least off stage."

Tom Leabhart: "The performances were scheduled on a first-come, first-served basis at the invitations of the host school.

DAVID SIGMAN — **Clark County Project**

DON POOL — **Henderson State University**

JACK BUTLER — **Ouachita Baptist University**

The Clark County Project involved three different art areas spread over four public school districts and two universities.

Okolona, Amity, Arkadelphia and Gurdon Public Schools, Ouachita Baptist University and Henderson State University were all involved in this AIS project.

David Sigman, a professional commercial artist, worked in Gurdon and Amity with almost all of the students in visual arts experiences.

Don Pool, instrumental jazz musician, worked in Okolona for one semester. During that time he formed a sixty piece student orchestra and a teacher orchestra. The students wrote the lyrics and music for a Bicentennial operetta. They performed the operetta made the scenery and costumes, and even went "on tour" to Arkadelphia. One Okolona adult attending the performance said, "Okolona wouldn't take a million dollars for this."

Jack Butler, poet-in-residence, worked with many students in the four districts and two universities. He held workshops, poetry readings, student poem exhibits and more. (See Poets-in-the-Schools pages 24-25).

Besides the three resident artists, the Clark County project had several visiting artists including--Barbara Hendrix, singer; The American Brass Quintet; The Dixieland Jazz Band; Tom Leabhart's Mime Troupe; The Arkansas Philharmonic Theatre and Fred Wilson, photographer.

STRING PROGRAM

Arkansas Orchestra Society

Now in its third year the Arkansas Symphony String Instruction Program employs 13 teachers-players who are offering string instruction to students during the academic year.

Four of the teacher/players form the string quartet which provides school demonstrations three days each week and is available for evening concerts.

Demonstrations were informal and given to small groups of children so they could become acquainted with the instruments and hear music performed and discussed.

The quartet also did six full concerts in 1975-76--each one approximately two hours long.

STRING QUARTET

Ronald McCrory
James Butler
Daniel Rohn
Nils Oliver

MUSIC ED. COORDINATOR

Barbara Patty

VISITING ARTISTS

A portion of each AIS grant may be used for visiting artists selected by the resident artist. In this way a program in visual arts can benefit from a performance in dance or music or in another area of arts and crafts. The following is a partial list of artists who visited AIS sites 1975-76.

Ms. Jenny Martin	Crafts
Lee Abbot	Writer
George Fisher	Writer
Robert Moore	Writer
Stuart Petefreund	Writer
Edwin Brewer	Water Color
Bill Walsh	Wood-Carver
Jan Gosnell	Cartoonist, Painter
Billy Heibner	Glass Spinner
Ken Bruggers	Harpsichord
Fran Bruggers	Dancer
Barbara Hendrix	Singer
American Brass Quintet	
Tom Leabhart	Mime Group
Cliff Baker	Drama
Fred Wilson	Photography
Sheila Parsons	Batik-Weaving
Jane Wilson	Painter
Victor Sullivan	Filmmaker/Photographer
John R. Williams	Photographer
Betty Dortch Russell	Painting
Mike Kidder	Sculpture
Don Dobbins	Drawing

Poetry-in-the-Schools

Miller Williams
James Whitehead
James McAuley
Nelljean McConeghey
Reed Durbin
Jim Reed
Dan Garver
Scott Simmer
John Stross
Carolyn Wright
Leon Stokesbury
Paul Rice
Rosetta Radtke
Buddy Nordan
Tim Garvin
Marvin Schwartz
Jessica Slote
Jeff Hagedorn
Ralph Burns
Kim Connell
Jess Henderson
Margaret Sallassi
Lee Abbott
Ed Daggett
Clark County Project
Jack Butler
Pulaski County Project
John Biguenet
Crittenden County Project
Wes Zeigler
Sebastian County Project
Jerry Webster

GENERAL INFORMATION

What Is Artists-In-The-Schools?

Children are creative but many times they need someone to inspire, someone to get them started, someone to encourage and then someone to help them follow through.

With the Artist-in-Schools program, the National Endowment for the Arts and the Arkansas State Arts and Humanities Council have taken positive steps to support the artist and at the same time give our children and our communities unique opportunities for indepth relationships with professional artists.

An artist is invited into a school where he/she spends half his time working with or alongside teachers, students, and community members and half his time adding to his own body of art work. The artist is a creative catalyst--not a replacement for a teacher.

The program in Arkansas is one of the most successful in the nation--due largely to the sensitivity and understanding of the cooperating teachers and administrators as well as to the high professionalism of the artists themselves.

The AIS places dancers, photographers, craftsmen, architects, weavers, potters, musicians, poets, writers, painters, and printmakers in our schools. These artists are no longer unknowns to the students who have worked alongside them. Now he or she is a person, perhaps a friend, certainly an example of another viable alternative for some students' lives.

One of the most exciting things about the Arkansas AIS program is the variety. Each kid, each artist, each relationship is different--an Artist-in-the-School residency can add much to the life and joy of your school. . . your project will be different from any in this book. An AIS project deliberately makes room for the uniqueness of a situation and the people involved.

Checklist for a school district:

(Many of these steps can be done at one time.)

* Request grant information from Office of Arkansas State Arts and Humanities. Suite 500, Continental Building, Markham at Main, Little Rock 72201, (501) 371-2539.

* Select site for residency.

* Explore availability of funds to "match" the grant amount.

* Arrange for funds to be included in the district budget.

* Explore space in school district suitable for use as studio space for artist-in-school. Check facilities offered in the space: light, heat, water, storage, etc.

* Obtain approval of the Board of Education for a residency grant to the school district.

* Obtain approval of the Supt. of Schools and the Principal of the specific school site or sites.

* Select District Coordinator of the project. (Optional)

* Select In-School Coordinator of the project. (Optional)

* Select best qualified candidate for residency from those approved by Arts and Humanities selection panel.

* Arrange faculty meeting or some other event to inform school staff about the residency and to introduce the AIS artist.

* Communicate about the program on a regular basis to your administrators, Board of Education, faculty members, community and state Arts and Humanities office.

How can you get an AIS Residency for your school?

IF your district wants to participate in the AIS program:

1. Contact the Office of Arkansas State Arts and Humanities, Suite 500, Continental Bldg., Markham at Main, Little Rock 72201, (501) 371-2539.
2. Discover which Artists-in-Schools residency grants are available for a specific year.
3. Decide what art form is of interest to your school district, its students, its community.
4. Remember that residencies scheduled to open in September are awarded the previous January. Prior planning is important.

IF you wish to make serious application for a grant:

1. Be certain that you understand the financial obligations on the part of the district. Most AIS grants are "cash match" grants. Grant amount matches must be included in school district budget procedures.
2. Be certain that your district is prepared to offer adequate and suitable space to the artist for the residency year. Space and facility requirements vary among the arts. "Space" means not only room to practice the art involved but the availability of the space at hours other than regular school hours.
3. Be <u>certain</u> that you understand that the artist joins your district as a practicing artist. He is not a supplemental teacher appended to the staff for a year. Part of your contractual agreement is that the artist will spend half of his time on school needs, and half of his time on his own work.

IF your district satisfys the above agreements:

1. Explain the program to members of your district Board of Education (someone from the Arts and Humanities office can help you here.) After the Board has granted approval of the program, written approval of the Superintendent of Schools directed to the Arkansas State Office of Arts and Huminities should follow.
2. The next step is to assign a District Coordinator for the project. Much of the success of the AIS residency depends on the insight and skills of the district coordinator. He should have high regard for the residency as an innovative educational program for your district. He must be able to work with the artist selected for your program. In addition, if the artist will be assigned to a specific school building, it is also wise to select an In-School Coordinator from among faculty members at the site. Some smaller school districts do not feel they need either of the above.

IF you are ready to move ahead, then you will want to select your artist:

1. Advertising the residency is the job of the Office of Arkansas State Arts and Humanities. After consultation with the District Coordinator, the Council will issue releases to the media.

IF your artist-in-residency has been selected:

1. Arrange for him to visit the school district as early as possible.
2. Offer to help the artist locate suitable housing for the period of his residency.

NOW that you have your residency, you can help insure its success:

1. Make certain that faculty members understand the philosophic basis of the residency. Explain that it offers no threat to them; that the resident artist is not there to join the regular teaching staff. He is in the school district to demonstrate to students how an artist works. An early faculty meeting devoted to a discussion of the program and to personal introduction of the artist can do much to start your program off in the right direction.
2. Don't plan to spread your artist too thin. Don't expect him to serve in every school in the district and at every level. Aim for quality--not quantity.
3. Don't expect your artist in residence to handle his own publicity. During his residency, you will want to inform the community about the visiting artists, about shows and exhibitions, and about demonstrations. Public relations is the responsibility of the district, not the artist. It is wise to assign responsibility for press releases and the like to an administrator in your district. All releases to the media concerning an Artists-in-Schools residency should carry the statement: "Made possible through a grant of the Arkansas State Arts and Humanities Council, National Endowment for the Arts, and the U.S. Office of Education."
4. Invite your community to enjoy the residency. PTA meetings, service club meetings, special interest groups, board meetings, and opening the district to informal and formal visitation by citizens are all means for insuring that the community is aware of the residency.

SUSAN CALDWELL
MARIANNA H.S.

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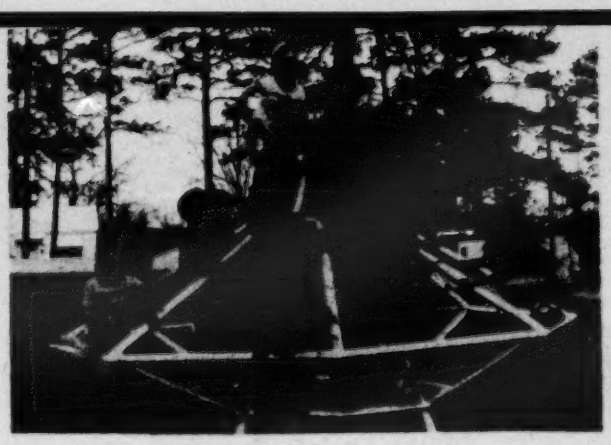

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